

10-17-1997

Currents: Robert Motherwell on paper

Department of Music, University of Richmond

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Robert Motherwell on Paper

GESTURE, VARIATION, AND CONTINUITY

OCTOBER 17 TO DECEMBER 13, 1997
MARSH ART GALLERY, UNIVERSITY OF RICHMOND

Opening Concert

CURRENTS

with

Christine Schadeberg, *soprano*

Fred Cohen, Director

and

The Chester String Quartet

Thursday, October 16, 1997 at 8pm
Camp Concert Hall, Booker Hall of Music, Modlin Center for the Arts

PROGRAM

Lyrische Suite (1926)

Alban Berg
(1885-1936)

- I. *Allegretto gioiale*
- II. *Andante amoroso*
- III. *Allegro misterioso, Trio estatico*
- IV. *Adagio appassionato*
- V. *Presto delirando, Tenebroso*
- VI. *Largo desolato*

The Chester String Quartet

There are 24 paintings from Motherwell's series *Lyric Suite*, 1965, on view in the exhibition and in the slides projected during the performance. While the artist worked on this series, he listened over and over again to Berg's "Lyric Suite" for string quartet.

On an impulse one day in a Japanese shop in New York City, ... I bought ten packets of one hundred sheets each of a Japanese rice paper. It came to me in a flash: PAINT THE THOUSAND SHEETS WITHOUT INTERRUPTION, ... WITHOUT REVISIONS OR ADDITIONS UPON CRITICAL REFLECTION AND JUDGEMENT. GIVE UP ONE'S BEING TO THE ENTERPRISE AND SEE WHAT LIES WITHIN, WHATEVER IT IS. VENTURE. DON'T LOOK BACK, DO NOT TIRE. EVERYTHING IS OPEN. BRUSHES AND BLANK WHITE PAPER!

Something like that, but intuited, not thought out.

Like the first stage of a passionate affair. With paper!

So I began in early April, 1965. ... Anywhere from ten to fifty a day, on the floor. ... Unable to control spread of ink, which varied according to heat and humidity — never knew what one would end as, until "set"; each picture would change before my eyes after I had finished working on it, sometimes for hours, as the ink spread like a spot of oil. ... Ventured about 600.

— Robert Motherwell

Das Buch der Hängenden Gärten (1908-09)

Arnold Schoenberg

(The Book of the Hanging Gardens)

(1874-1951)

poetry by Stefan George

Christine Schadeberg *soprano*

Christopher Oldfather *piano*

Form for piano (1959)

Stephan Wolpe

(1902-1972)

Form V: Broken Sequences (1969)

Christopher Oldfather *piano*

For Franz Kline (1962)

Morton Feldman

(1926-1995)

Mary Beth Hall *French Horn*

Fred Cohen *vibraphone*

Wei Gang Li *violin*

Paul Hanson *piano*

Vincent Olivieri *chimes*

James Wilson *cello*

About the Artists



CURRENTS

CURRENTS is the University of Richmond's resident professional ensemble for contemporary music. Founded in 1986 by Fred Cohen, its goals are to bring fresh, spirited, and progressive programming of twentieth-century music to concert-goers in Richmond and throughout Virginia, and to commission and perform new works by emerging and established composers of concert music.

Soprano **Christine Schadeberg** is recognized as one of America's outstanding singers specializing in 20th-century music. An active recitalist, she continues to receive critical acclaim for her exciting and varied song recitals, programming works by living composers within the context of a broad range of 20th-century masterpieces and standard vocal repertoire. Ms. Schadeberg's 1997-98 season includes concerts and recordings in New York City, Boston, Dallas, Los Angeles, Chicago and Richmond; recitals, residencies and composers' seminars in Ohio, California, Indiana, Massachusetts, Delaware, Texas, Tennessee and Virginia; and performances and recordings with the award-winning Jubal Trio. Recording is a vital part of Ms. Schadeberg's career, and a review of her recently released solo CD (an all-Berio disc of vocal chamber music on the Mode label) praised her as "the newest star-specialist of modern music." She can also be heard on the Albany, Bridge, Centaur, CRI, Opus One, and New World labels.

Pianist **Christopher Oldfather's** eclectic career on all keyboard instruments has taken him as far as Moscow and Tokyo. The New York Philharmonic, the New World Symphony, and Ensemble Moderne in Germany have all presented him as soloist, and he is a longtime member of Boston's acclaimed Collage New Music ensemble. The Julliard Quartet invited Mr. Oldfather to perform in Washington with them, and he and the Quartet's violinist, Robert Mann, recorded the great American composer Elliott Carter's *Duo*, receiving two Grammy Award nominations in 1990.

The Chester String Quartet

One of America's most distinguished and sought after chamber ensembles, the Chester String Quartet has been called "one of the best and brightest of the country's young string quartets" by the *Boston Globe*. Their engaging style and deep sense of musical commitment have brought them rave reviews from audiences and critics throughout the United States, Canada, Latin America and Europe. The Chester's interpretations have also led to top prizes at international quartet competitions in Munich, Germany, Portsmouth, England, and Chicago's Discovery Competition. The Chester is currently Quartet-in-Residence at Indiana University South Bend, where all of its members are full-time faculty.



The Chester Quartet regularly performs from coast to coast in the United States and Canada. In recent seasons the Chester gave the New York premiere of Aaron Jay Kernis' *100 Greatest Dance Hits* at the 92nd Street Y, performed the entire Beethoven Quartet cycle in a ten day period in Oklahoma City, made a compact disc recording of Elias Tanenbaum's *Shadows* for string quartet and guitar, played a live concert broadcast on WQXR radio in New York City, and commissioned a new work for string quartet entitled, *Poems from Tang*, by Chinese composer Zhou Long. The Quartet recorded two compact discs released in the spring of 1996. *The Complete Mozart Quartets for Flute and Strings* was recorded on the Chesky label and, in September of 1996, Stereo Review wrote, "expert performance...cleanly recorded". *100 Greatest Dance Hits* by Aaron J. Kernis was recorded on the New Albion label and in May of 1996 the San Francisco Chronicle stated, "5 stars...A classic". On the Koch label, the Chester Quartet's earlier recording consists of quartets by Barber, Piston and Porter. This CD received critical acclaim from publications including Fanfare and Gramophone magazines as well as the Los Angeles Times.

In addition to its performances of the standard quartet repertoire and commissioning of new works, the Chester has an ongoing interest in a wide range of collaborative work. Members of the Quartet have joined in concert with many international solo artists and chamber musicians including Alexander Toradze, Franco Gulli, Eugene Istomin, Ralph Votapek, Karen Tuttle, Norman Fischer, Jon Kimura Parker, Larry Combs, Andrew Dawes, Lydia Artimiyw and David Tanenbaum. Their guest teaching and summer festival appearances include the Madeline Island Music Camp, the Quartet Program, the Doelen Summer Series in Rotterdam, Holland, the Guelph Spring Festival in Canada, the Banff International Festival, the Oberlin Conservatory, the Festival Internacional de Musica in San Jose, Costa Rica, Pittsburgh Summerfest, Music Mountain, South Mountain and the Icicle Creek Music Camp in Washington. The Quartet has previously recorded for the CRI, Stolat, and Pantheon labels. They have been heard numerous times on National Public Radio, the CBC, the BBC, and German State Radio.

The members of the Chester String Quartet play on a beautiful set of instruments comprised of violins by Joannes Pres-senda (Turin, 1844) and Michele Deconet (Venice, 1754), a viola by Pietro Antonio dalla Costa (Treviso, c. 1750), and a cello by Lorenzo Storioni (Cremona, 1794).

The Chester String Quartet is currently Quartet-in-Residence at Indiana University South Bend. The Quartet is represented by Baylin Artists Management, 2210 Mt. Carmel Ave., #202, Glenside, PA 19038.

Program Notes

Alban Berg's *Lyric Suite*, written in 1925-26, was acknowledged by the composer to have been his first extended work in which large sections were composed strictly according to the twelve-tone system developed by his teacher, Arnold Schoenberg. The "System" states, simply, that no pitch may be repeated before the other eleven pitches of the chromatic scale have been played. While Schoenberg used his system to create expansive, romantically phrased melodies, and Schoenberg's other famous student, Anton Webern, used the system to create pithy miniatures of self-reflecting purity, Berg found delight in the system's ability to hide the building blocks of tonal harmony: triads, seventh chords, diatonic scales, even entire quotations from Bach to Wagner. The possibilities of enhancing musical meaning by enfolding traditional musical language in a complex compositional technique and musical surface was obviously stimulating to Berg. As it turns out, the technique of hiding a narrative program in instrumental works (as well as vocal ones) was a vital interest as well.

A study of the compositional technique of the *Lyric Suite* is a fascinating and a richly rewarding experience. The manner in which Berg manipulates the all-interval row that is the main theme of the work (a twelve pitch theme that contains all possible interval relationships) is masterly and ingenious. But perhaps more fascinating and mind-boggling is the narrative program that permeates every pitch, rhythm, phrase and nuance of the work. Plus, this story makes for a better program note than even the wittiest attempt at writing about technique!

In January, 1977, the American composer and scholar George Perle took a trip to Mifflinburg, Pennsylvania, to visit Dorothea Robettin, the daughter of Herbert and Hanna Fuchs-Robettin, who had in her possession a copy of the first published score of the *Lyric Suite*, given to her by her mother. This score had been extensively annotated by the composer. In graphic blue, green, and red ink, Berg had noted in this unique score a love affair between himself and Hanna Fuchs-Robettin.

Berg met Hanna in Prague at a performance of his Three Fragments from *Wozzeck*. As Perle pointed out, "It is unlikely that a man of Berg's predisposition [to belief in fate and the ubiquity of seriality] would have failed to notice what would have struck him as a prophetic experience." Berg subsequently discovered that the notes Fnat-Bnat were the first and last notes of his *String Quartet, Op. 3*, as well as the opening measure of the second movement of the new *Chamber Concerto* ("Love").

From innocent beginnings (the first movement) to a declaration of love (third movement) to the recognition of the impossibility of their actions (final movement), the *Lyric Suite* charts the intricacies of Berg's illicit love affair. Before 1977, the music critic and philosopher Theodor Adorno called the *Lyric Suite* a "latent opera." Now we have both the music and the translation!

The work begins with a four note cell: A-Bb-Bnat-F, which are the initials of Alban Berg and Hanna Fuchs (H in German solfege is the note B-nat). Not only are these pitches the main motive of the work (akin to Beethoven's GGG-Eb in the fifth symphony), but Berg manipulates the twelve-tone row so that these four notes often determine the quality of row form used, as well as the pitch transposition.

The second movement, *Andante amoroso*, paints a picture of Hanna and her two children,

Munzo and Dorothea. The violas and cellos repeated "C"s represent "Do Do," Dorothea's nickname. At the end of the movement, the Tristan chord is played, transposed down a perfect fifth and sustained after two pizzicato "C"s in the cello: The children have run off to play, leaving Hanna and Alban to contemplate their love for each other.

Berg calls for muted strings, "like a whisper," to begin the third movement. Here the aria form (ABA) mirrors Alban's and Hanna's special numbers. Berg's fateful number was 23; Hanna's, for some reason, 10. In the third movement, the A section is 69 measures (3X23), the B 23 measures, and the A repeat 45 measures. Moreover, the A repeat is a retrograde or backwards version of the initial A section. For Berg, this could only indicate a musical portrayal of denial: "Forget it!," he wrote in the annotated score.

In the fourth movement Berg and Hanna exchange their pledges. The movement quotes from Alexander von Zemlinsky's *Lyric Symphony*. In the annotated score, Berg wrote "*Du bist mein eigen, mein eigen*" (You are my own, my own). (The *Lyric Suite* is dedicated to Zemlinsky.) And finally, the fifth movement portrays the pain and hurt that must follow. In the annotated score, the final movement turns out to be a setting of "*De profundis clamavi*" from Baudelaire's *Les Fleurs du mal* (in translation by Stephan George...): "To you, you sole dear one, my cry rises out of the deepest abyss in which my heart has fallen." The work ends, gradually dying away "in love, yearning and grief."

According to Dorothea Robettin, the love affair between her mother and Berg was never consummated. Following Berg's death, Adorno wrote to his widow, Helene Berg, advising her not to worry about the affair with Hanna since Berg "didn't write the *Lyric Suite* because he fell in love with Hanna Fuchs but fell in love with Hanna Fuchs in order to write the *Lyric Suite*." We are left to wonder and to enjoy....

Das Buch der Hängenden Gärten (The Book of the Hanging Gardens)

Like many of his contemporaries, Arnold Schoenberg in his Viennese period was fascinated by the formal austerity, solemnity and purposeless beauty of the lyric poems of Stefan George (1868-1933). In the years 1908-09 Schoenberg wrote music to fifteen poems from George's collection *Das Buch der Hängenden Gärten*, an 1895 work that presents a vision of an artificial paradise in Babylon of the legendary Queen Semiramis. George considered himself a faithful disciple of Mallarmé, and took advantage of the greatest possible variety of sonorous patterns to convey in the richest of verbal colours the many-splendored facets of love blossoming, consummated, and ultimately doomed, in a social environment where individual happiness, however extraordinary and intrinsically valid, must never interfere with the established order. The true drama concealed behind the hedges of the hanging gardens is that of man forcibly alienated from himself, from society at large, and most tragically, from those most dear to him. Under these circumstances, there can be no real denouement, only resignation. Schoenberg's brief yet so crucial George period (which includes the String Quartet no. 2, opus 10) coincided with a profound personal crisis precipitated by the growing intimacy between his first wife, Mathilde Zemlinsky, and the young painter Richard Gerstl, who had attached himself to the Schoenberg circle. Gerstl taught Schoenberg most of what he knew in a formal way about painting but in the process of painting Mathilde's portrait, fell in love with her.

Unable to cope with an intolerable triangular relationship, Gerstl committed suicide in November 1908.

"With the songs to George I succeeded for the first time in coming close to an ideal of expression and form that has been on my mind for years," Schoenberg confessed. "Until then I lacked the power and security to realize it. But now that I have finally entered upon this course, I am aware that I have broken through all of the aesthetic barriers of the past; and even if I am striving for a goal that seems certain to me, I still already feel the resistance that I shall have to overcome, feel the heated protest that even the most negligible temperaments will bring forth, and sense that even those who have believed me until now will not want to concede the necessity of this development."

The break is evident not so much in the free, impassioned, anti-lyrical treatment of the vocal line (the roots of that development lie in Wagner) as in the fact that here, unlike any previous vocal music, the lines of voice and piano never coincide except for the briefest of agreements, nor are they even related through echo and imitation as in almost all previous songs. Not that they are at war: there is a dialectical interaction of dramatic emotion in which each makes the other more meaningful. Emotional as the singer's part may be, the piano rips away veils and layers of consciousness with Freudian insistence, to lay bare those even deeper inner implications in the poems that Schoenberg grasped with such remarkable intuition. The organizing technique is still highly subjective; for the most part, small motivic elements charged with a tremendous quantum of potential energy are fractured, fissioned, exploded, metamorphosed in shape and meaning, recomposed, always in response to the secret impulses of the text. Each song in the cycle is almost unbearably concentrated in means and meanings, not linked one to the other by any conspicuous formal devices, but making up an emotional whole whose ultimate significance is expressed in the singer's last words and the lengthy piano postlude.

Stefan Wolpe was born in Germany and emigrated to America (via Palestine) in 1938. An active socialist, he joined the Arbeitertheater Bund, conducted performances at demonstrations and rallies, and composed numerous songs on populist and political themes. At the same time, as a serious composer of atonal music, Wolpe was dissatisfied with the what he considered the stagnant nature of the serial style. He worked on a variety of solutions, seeking to control the tempo of chromatic pitch circulation and to coordinate it with the tempo of structural transformation. In doing so, he worked developed "organic modes," the organization of pitch space by a system of intervallic proportions, as well as the notion of simultaneity. The Form works for piano demonstrate his unique contribution to the music of our time.

Franz Kline (1910-1962) studied at Boston University and the Heatherly School of Art, London, before settling in New York in 1938. He was originally a representational painter, working in a style that merged Cubism with social realism. In 1949, after viewing some of his black-and-white sketches enlarged by a projector, he began to develop his personal form of Abstract Expressionism.

Sixteen years Kline's junior, **Morton Feldman** studied composition with Stefan Wolpe and began working with John Cage in 1950. His work with Cage, Earle Brown and David Tudor was closely associated with the New York school of Abstract Expressionist painters. Feldman experimented with new means of notation and his works became known for their subdued dynamic range. Franz Kline, for example, uses a horizontal line to indicate the length of a held note, rather than traditional rhythmic or metric notation. The pitch, however, is strictly controlled.

-notes by Fred Cohen

-program proof reader, Ms. Bonlyn Hall

Translations

Das Buch der Hängenden Gärten
poetry by Stefan George

The Book of the Hanging Gardens

1. Unterm schutz von dichten
blättergründen
Wo von sternern feine flocken schneien,
Sachte stimmen ihre leiden künden,
Fabeltiere aus den braunen schlünden
Strahlen in die marmorbecken speien,
Draus die kleinen bäche klagend eilen:
Kamen kerzen das gesträuch entzünden,
Weisse formen das gewässer teilen.

Under the protection of dense depths of
leaves,
Where fine flakes snow down from stars,
Soft voices proclaim their sorrows,
Fabled animals from brown maw
Spew streams of water into marble basins,
From which, lamenting, the little brooks rush,
Candles came to illuminate the bushes,
White figures divided the waters.

2. Hain in diesen paradiesen
Wechselt ab mit blütenwiesen,
Hallen, buntbemalten fliesen,
Schlanker störche schnäbel kräuseln
Teiche, die von fischen schillern
Vögel-reihen matten scheines
Auf den schiefen firsten trillern
Und die goldnen binsen säuseln—
Doch mein traum verfolgt nur eines.

Groves in these paradises
Alternate with fields of flowers,
Porticos and gaily colored flagstones.
Beaks of slender storks ripple
Ponds that iridesce with fish,
Faintly gleaming rows of birds
Trill on the sloping gables,
And the golden rushes whisper—
Yet my dream pursues only one goal.

3. Als neuling trat ich ein in dein gehege;
Kein staunen war vorher in meinen mienen,
Kein wunsch in mir, eh ich dich blickte, rege.
Der jungen hände faltung sieh mit huld,
Erwähle mich zu denen, die dir dienen
Und shone mit erbarmender geduld
Den, der noch strauchelt auf so fremden stege.

As a neophyte I entered your sanctuary;
No wonder showed before in my face,
No wish stirred before in me ere I saw you.
Look with favor upon my young clasped hands,
Choose me to be among your servants
And protect with merciful patience
The one still stumbling on so strange a path.

4. Da meine lippen reglos sind und brennen,
Beacht ich erst, wohin mein fuss geriet:
In andrer herren prächtigtiges gebeit.
Noch war vielleicht mir möglich, mich zu
trennen,
Da schien es, dass durch hohe
gitterstäbe
Der blick, vor dem ich ohne lass gekniet,
Mich fragend suchte oder zeichen
gäbe.

Now that my lips are motionless and burning
I mark at last wither my steps have taken me;
To a realm of splendor ruled by others.
Perhaps I might still have had a chance to
escape,
But then it seemed that through the high
trellises
The glance, to which unceasingly I had knelt,
Looked questioningly at me, or would give a
sign.

5. Saget mir, auf welchem pfade
Heute sie vorüberschreite—
Dass ich aus der reichsten lade
Zarte seidenweben hole,
Rose pflücke und viole,
Dass ich meine wange breite,
Schemel unter ihrer sohle.

6. Jedem werke bin ich fürder tot.
Dich mir nahzurufen mit den sinnen,
Neue reden mit dir auszuspinnen,
Dienst und lohn, gewährung und verbot,
Von allen dingen ist nur dieses not
Und wienen, dass die bilder immer fliehen,
Die in schöner finsternis gediehen—
Wann der kalte klare morgen droht.

7. Angst und hoffen wechselnd mich
beklemmen,
Meine worte sich in seufzer dehnen,
Mich bedrängt so ungestümes sehnen
Dass ich mich an rast und schlaf nicht kehre,
Dass mein lager tränen schwemmen,
Dass ich jede freude von mir wehre,
Dass ich keines freundes trost begehre.

8. Wenn ich heut nicht deinen leib berühre,
Wird der faden meiner seele reißen
Wie zu sehr gespannte sehne.
Liebe zeichen seien trauerflöre
Mir, der leidet, seit ich dir gehöre
Richte, ob mir solche qual bebühre,
Kühlung spreng mir, dem fieberheissen,
Der ich wankend draussen lehne.

9. Streng ist uns das glück und spröde,
Was vermocht ein kurzer kuss?
Eines regentropfens guss
Auf gesengter bleicher öde,
Die ihn ungenossen schlingt,
Neue labung missen muss
Und vor neuen gluten springt.

10. Das schöne beet betracht ich mir im harren,
Es ist umzäunt mit purpurn-schwarzem dorne,
Drin ragen kelche mit geflecktem sporne
Und sammtgefederte, geneigte farren
Und flockenbüschel, wassergrün und
rund
Und in der mitte glocken, weiss und
mild—
Von einem odem ist ihr feuchter
mund
Wie süsse frucht vom himmlischen gefild.

Tell me on which path
She may pass by today—
That from the richest store
I may fetch delicate woven silks
And pluck roses and violets;
That I may make of my cheek
A stool under the sole of her foot.

To all labors I am henceforth dead.
Calling you close with my senses,
To spin new tales with you,
Service and reward, permission and denial,
Above all things is only this need;
And weep that the visions always flee
Which flourished in the beautiful dark—
When the cold, clear morning looms.

Fear and hope in turn depress
me,
My words expand into sighs
Such stormy yearning besets me
That I care for neither rest nor sleep,
That tears flood my couch,
That I ward off every pleasure,
That I desire no friend's consolation.

If I do not touch your body today,
The thread of my soul will break
Like an overstretched bowstring.
Let love tokens be mourning crepes
For me, who suffers, since I belong to you.
Consider whether I deserve such torture,
Spray cooling drops upon me, the fever-ridden,
Who, shaking, leans outside your door.

Fortune is severe and coy with us.
Of what is one short kiss capable?
It is like one drop of rain, spilled
Upon a seared bleak desert,
Which swallows it unslaked,
Still seeking refreshment
And bursting with new fire.

I stare and ponder at the pretty flower bed
It is hedged with purple-black thorn
From which rise chalices with speckled spurs
And velvet-feathered arched ferns
And cornflower clusters, water-green and
round
And in the center bell-like flowers, white and
gentle—
The fragrant perfume of her moist-lipped
mouth
Is like sweet fruit from Heaven's own fields.

11. Als wir hinter dem beblühten tore
Endlich nur das eigne hauchen spürten,
Warden uns erdachte seligkeiten?
Ich erinnere, dass wie schwache rohre
Beide stumm zu beben wir begannen
Wenn wir leis nur an uns rührten
Und dass unsre augen rannen—
So verbliebest du mir lang zu seiten.

12. Wenn sich bei heilger ruh in tiefen matten
Um unsre schlafen unsre hände schmeigen,
Verehrung lindert unsrer glieder brand:
So denke nicht der ungestalten schatten,
Die an der wand sich auf und unter wiegen,
Der wächter nicht, die rasch uns scheiden
dürfen
Und nicht, dass vor der stadt der weisse sand
Bereit ist, unser warmes blut zu schlürfen.

13. Du lehnst wider eine silberweide
Am ufer, mit des fächers starren spitzen
Umschirmest du das haupt dir wie mit blitzten
Und rollst, als ob du spieltest dein geschmeide.
Ich bin im boot, daw laubgewilbe wahren,
In das ich dich vergeblich lud zu steigen—
Die weiden seh ich, die sich tiefer neigen
Und blumen, die verstreut im wasser fahren.

14. Sprich nicht immer
Von dem laub,
Windesraub,
Vom zerschellen
Reifer quitten,
Von den trittten
Der vernichter
Spät im jahr.
Von dem zittern
Der libellen
In gewittern
Und der lichter,
Deren flimmer
Wandelbar.

15. Wir bevölkerten die abend-düstern
Lauben, lichten tempel, pfad und beet
Freudig—sie mit lächeln, ich mit flüstern—
Nun ist wahr, dass sie für immer geht.
Hohe blumen blassen oder brechen,
Es erblasst und bricht der weiher glas
Und ich trete fehl im morschen gras,
Palmen mit den spitzen fingern stechen.
Mürber blätter zischendes gewühl
Jagen ruckweis unsichbare hände
Draussen um des edens fahle wände,
Die nacht ist überwölkt und schwül.

When, beyond the flowered gate,
At last we felt no breathing but our own,
Did we then find imaginary raptures?
I remember that, like fragile reeds,
Both silent, we began to tremble
When we no more than lightly touched,
And that our eyes welled over with tears—
Thus you stayed, for a long time, by my side.

When in blest repose in deep meadows
Round our temples our hands caress
Reverence checks the fire in our limbs;
So think not of the monstrous shadows
That, on the wall, rise and fall,
Nor of watchers who may part us in
haste
Nor of the white sand beyond the town,
Ready to drink down our warm blood.

You rest against a silver willow
By the river bank; with the stiff ribs of your fan
You shield your head as if with lightning flashes
And roll your jewels as if playing with them.
I am in the boat, which leafy arches conceal,
Which I, in vain, invited you to board—
I see the willows bending lower
And scattered flowers drifting in the water.

Speak not always
Of the leaves
The wind's prey,
Of the squashing
Of ripe quinces,
Of the tread
Of the destroyers
Late in the year.
Of the quivering
Of dragonflies
During storms
And of the lights,
Whose flames
Are inconstant.

We peopled the evening-dusky
Arbors, bright temples, paths and flower beds
With joy—she with smiles, I with whispers—
Now it is true that she is going forever.
Tall flowers grow pale or break,
Paling and breaking is the glass of the ponds
And I flounder in marshy grass,
Palms prick with their sharp fingers,
Hissing showers of brittle leaves
Are driven, gust upon gust, by invisible hands,
Outside, around the ashen walls of Eden.
The night is overcast and sultry.

SPECIAL RELATED EVENTS IN CONJUNCTION WITH THE EXHIBITION

LECTURE

"Abstract Expressionism and the Invention of Painting in America"
David Rosand, Meyer Schapiro Professor of Art History, Columbia University, and curator of the exhibition
Thursday, October 30, 7pm, Frederick Rehearsal Hall

COURSE

"Gesture and Expression: Studio Workshop in Abstract Painting"
Taught by artist Sally Bowring, this studio course will explore the gestural, expressive, and formal approach that is central to drawing and painting abstraction. Offered through the University of Richmond School of Continuing Studies. Fee for the course.

For more information and to register, call (804) 289-8133.

Saturday, November 1 (10am - 4pm), and Sunday, November 2 (1 - 5pm)

CONCERT

"Expressionist Music"

CURRENTS, the University of Richmond's resident professional ensemble for new music, directed by Fred Cohen, performs expressionist works including Arnold Schoenberg's "Pierrot Lunaire, opus 21," for voice and chamber ensemble, and Anton Webern's "Two Rilke Songs, opus 8," for soprano and piano.

Thursday, November 6, 8pm, Camp Concert Hall

LECTURE

"Robert Motherwell: Painting and Poetry"

Robert Hobbs, Rhoda Thalheimer Endowed Chair of American Art, Virginia Commonwealth University

Thursday, November 13, 7pm, Frederick Rehearsal Hall

MUSEUM HOURS

Tuesday through Saturday, 1 to 5pm (closed Thanksgiving Week, 11/25-12/1).

Admission is free and open to the public. Group visits and guided tours are available during regular hours and other times with advance reservations.

(804) 289-8276

ABOUT THE EXHIBITION

"Oppression in art, as in life, is when the conclusion to be reached is predetermined by inner or outer notions of how life or art ought to be."

— Robert Motherwell

The Abstract Expressionist artist Robert Motherwell (1915-1991) produced a remarkable body of works on paper. His drawings, prints, and collages, created over a forty-year span between 1948 and 1989, show an intimate side of his visual sensibility and reveal the very personal "handwriting" of the artist. The exhibition features 135 works organized around serial creation, including series such as "Lyric Suite" in drawing, "Night Music" in collage, and "Stones" in prints, and thematic continuities such as his well-known "elegy" configuration.

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The exhibition is organized and circulated by the Miriam and Ira D. Wallach Art Gallery, Columbia University. At the Marsh Art Gallery, University of Richmond, the exhibition is made possible with the generous support of the University of Richmond Cultural Affairs Committee. An accompanying exhibition catalogue is available, published by Harry N. Abrams, Inc., in association with the Miriam and Ira D. Wallach Art Gallery.

The Modlin Center for the Arts would like to thank the following people for their generous support of the 1997-98 season:

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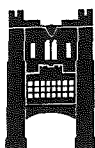
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